

OF LITTLE FROCKS

A Model Much in Evidence This Season.

YOUTHFUL MODES PREVAIL

Chic and Simple Gowns for Summer Wear.

The Materials of the Little Froek Range From Gingham to Chiffon and the Price From \$15 or Less to \$250 or More - It May Be Bought or Made at Home - Detectable Models of Linen and Cotton - The Neck and the Trimming Important Features - A Reaction in Favor of Marie Antoinette Modes in Paris Scarfs a Necessity of the Season - The Tub Frocks.

There is a certain type of frock which dressmakers and salesfolk always call little. The model may be in size 42, but it is a little frock just the same. It is not of necessity inexpensive, but it has a chic simplicity, a demure unpretentiousness, and is not designed for formal occasions. It varies in price from \$15



GREEN LINEN.

or less to \$150 or more, and it ranges through a host of materials from gingham to chiffon.

This season the little frock is more in evidence than ever. There is a larger and more attractive assortment than usual of ready-made models of this class, and the dressmakers are busily turning out the same sort of thing; for the modes



RASPBERRY LINEN.

favor simple effects and there was never a time when an impression of smartness could be given with less outlay of money and labor. In order to secure such effects taste and ingenuity are a necessity; but the shops are full of charming little models which should furnish all needed suggestions and lovely and inexpensive materials are legion.

The little linen and cotton frocks are



MUSLIN AND STRIPED ZEPHYR.

delectable affairs, all of a frigid simplicity in many cases but with original details that give distinct character. Hand embroidery of an unpretentious sort has much to do with the success of some of the models; and frequently it is of a kind that might be easily accomplished by any moderately skillful needlewoman. Many women do this work on their own home-made frocks, and it is astonishing to see



FROCKS OF PINK SHANTUNG EMBROIDERED WITH BLACK AND OF PERSIAN FOULARD WITH BLUE SATIN AND EMBROIDERY.

how even so slight a touch as a collar and cuffs with scalloped and embroidered edges and a border of embroidered dots will give a knowing air to the simplest of tub frocks.

A checked gingham in black and white with quarter inch checks was one of the prettiest summer morning frocks in a trousseau largely of home manufacture and surprisingly charming and complete. This gingham frock had a gored skirt with plaits let in toward the bottom and a simple blouse, but the notes which gave it character were the wide turned-down collar and cuffs of coral pink linen edged with little scallops buttonholed in black. A line of black dots was embroidered just inside the scallops, and a

and cuffs of fine white French pique with inset lines of baby Irish insertion echoed the note of white and added to the becomingness of the model. The soft cravat knotted under the turned-down collar was of black.

These turned-down collar arrangements which share with Dutch necks the tub frock honors this summer are exceedingly youthful in effect and for that reason not particularly appropriate for the average woman, but they are trim and dainty and comfortable and more generally becoming than the equally comfortable collarless necks, so the average woman will wear them, even at risk of an anachronism.

For that matter this is a season of youthful modes. The short skirts which have invaded all departments of dress, thanks to the vogue of the scant skirt bottom and the impossibility of reconciling extremes in that line with trains, have much to do with this youthful air and the trim belts and short coats add their impression. The Russian coats

have note of the short skirt save for the morning trottier and the sporting costume. They decline to be chic at the expense of elegance and grace. They insist upon their prerogative of flowing folds and trailing skirts.

This reaction naturally takes the form of a leaning toward Marie Antoinette modes. The courts of the three Louis were the courts of elegance and of supreme feminine coquetry; and for that reason women have never quite laid aside the dress ideas of that period and a Louis frock has never been out of style, though at times it has had nothing in common with prevailing fashions and has been admitted only as a picture frock. Now it is recorded that several elegant French

count audacity in dress as important as elegance of dress and enjoy being conspicuous, have been causing sensations by remarkable toilettes since the Parisian search has been in full swing. One has abandoned corsets altogether and gone in for the extreme of Turkish or Oriental lines.

Another more recently an authentic Directoire costume. The short skirt was of fine soft linen hand embroidered and inset with lace and hung straight, full and limp from a short waist line. A little Directoire coat of rose taffeta reached only to the short waist line in front and sides but had little square tails in the back. Its big revers fell away from a foamy bodice front of linen and lace. A Directoire bonnet from Carlier, which is revelling in the creation of these quaint bonnets, topped off a toilette in which the wearer was, so it is declared, "altogether ravishing but sensational to the last degree."

But we have wandered far from the youthful little frocks with which we began this fashion tale. When you begin to talk of Paris fashion vagaries you are likely to wander far afield. And before we swing back to the theme of youthful simplicity we are told of delightful scarf and shawl wraps which the unusually cold spring in Paris has called forth. Wear her spring frocks the Parisian will, though she perish of cold in the undertaking, and so many of those spring trotting frocks and afternoon frocks are designed for warm weather.

Tailored costumes of the softest, lightest weight silks, delicious little frocks of chiffon, nylon, mousseline, with mere silken trifles for coats, these are numerous, and with them supplementary wraps have been needed for comfort. Big all-enveloping coats serve the purpose in some cases; but you can not resigne to obscure the charms of a costume designed for races and other daytime functions, and so the Parisian woman has demanded wraps that will give a little added warmth but may be coquettishly draped about the shoulders and readily thrown off.

A very wide scarf of some supple silk lined with silk mousseline in another shade of the same color or another color, the coloring harmonizing with the color scheme of the toilet, is bordered by a very narrow line of sable or other dark fur or even by dark marabout, and furnishes more warmth than would be supposed. Even two thicknesses of silk mousseline made in a very wide long scarf and bordered on three sides by a wide band of black satin can be comforting on a cool day, and one of the most coquettish scarfs evolved so far is made of enormously wide, very supple velvet ribbon or pique velvet, lined with satin, drawn in at the ends and finished by huge tassels and trimmed around the part which will encircle the neck by a soft ruche of

white crepe lisse, held at each side of the front by a choux of satin.

Scarfs of very light weight fur are considered necessary for summer, and the smart Parisian has her summer furs as well as her winter furs - not a bad idea on occasion even for this climate, for the fur contrasts charmingly with sheer summer stuffs and is a decided comfort on a raw day or in the cool of the evening. At one of the French races recently a well known mondaine appeared in a chiffon frock over which she wore a regulation shawl of the very lightest and supplest baby lamb, which draped like satin and was knotted in front.

Now to return to the paths of sweet simplicity. Mention has been made of several pretty linen models, but examples of this sort may readily be multiplied. One model easily copied and demanding no embroidery was in willow green linen on belted princess lines, if the paradox may be allowed.

The original features are the crossed strap effect on front and sleeves, which will be understood from the sketch, and the little collarless guimpe of white pique braided in fine lines of willow green soutache. On the same simple straight lines, with continuous trimming down the middle front and no other save on collar and cuffs, was a raspberry linen with tabs down front and sleeves, lightly embroidered in self-color collar, and cuffs of white pique and Irish lace and tiny cravat of black. The belt was linen.

The white pique and Irish lace collars and cuffs appear upon many of the best linen models of the simple sort and are not only more practical than the sheer sets but seem to have a crisp severity in keeping with the heavy linen. Quantities of sheer embroidered lawn collar and cuff sets are worn, however, not only with the frocks but with the coats as well, and it has been noted before what an improvement such a collar is where the inner blouse is collarless and the coat collar lies flat against the bare throat.

Appropos of collar and cuff arrangements, which of course include the popular Tolly frills, attractive plaited frill effects are obtained with fine white lawn striped in narrow lines of black. The stripes must run around the frill and a very tiny hem of black or color or a narrow lace edge should border the frill.

These are easily made, inexpensive and on certain frocks exceedingly chic. One of the models of the large group shows such a neck frill, and not only sleeve frills but entire undersleeves of the black and white. The material was a shantung in a lovely shade of rose, and a simple soutache embroidery down the front and on oversleeves and belt was in black and white.

A clever use of fine striped cotton for trimming was illustrated in another little French frock. The body of the model was of very fine white muslin embroidered all over in small eyelike holes. The blouse was cut with the ubiquitous kimono shoulder and sleeve and the soft muslin skirt, slightly flared to the waistband, was held in toward the bottom after the prevailing mode by a deep band of finely striped blue and white zephyr.

This band was cut in one with a narrow band running down the front of the frock and the stripes ran horizontally. Plaited frills of white narrow edged with blue finished neck and sleeves, the belt was of patent leather, and the buttons were of white crocheted.

Natural color shantung with a dash of color in trimming makes many of the prettiest simple morning frocks. A plain skirt and blouse with trimmed collar and cuffs, satin cravat and patent leather belt is a favorite, and much variety is possible in the small details. Even the narrow ready-made embroidered galons can be used with good results, though of course touches of hand embroidery on the material are usually preferred.

A dainty little frock sketched here had collar and cuffs of white linen with a narrow border of embroidery in grass green. The little buttons were embroidered in green and the patent leather belt was of the same green.

You can get patent leather belts in a considerable range of modish colors this year, and the reds, greens and blues are very smart with simple frocks whose trimming strikes the color note of the belt. The French dressmakers combine patent leather with the frock material in many of their belts.

Sheer little tub frocks of linen lawn, batiste, dimity, &c., are made up on the simplest lines and furnish practical gowns, laundering like a handkerchief and deliciously fresh and dainty. The best of these models, leaving out of the question the more expensive hand embroidered frocks whose air of simplicity and price do not agree, have but little trimming aside from a few fine tucks, but that little is of really good lace, real baby Irish or Chantilly or an excellent quality of imitation Valenciennes. Almost all of these sheer one-piece models are collarless, with square or round neck and short sleeve, and nothing more comfortable for a hot summer day could be devised, though only for the youthful are such models ideally becoming.

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BIRD FLIGHT COPIED, HE SAYS

AN ENGLISH AVIATOR'S NEW INVENTION TESTED.

Stability Maintained Automatically in Lieut. Dunne's Biplane - Russian Baron Orders an Ocean Air Line - Making Laws for the Airships.

LONDON, June 1. - A remarkable flight has just been made by Lieut. J. W. Dunne, an English aviator who has been directing his efforts toward the achievement of automatic stability in the air. Lieut. Dunne believes he has attained his object. In his latest flight the machine flew for two miles entirely without control, and he declares that this flight, in which stability was maintained automatically, marks the introduction of the safely aeroplane.

Lieut. Dunne's theory is that as a bird flies it makes no conscious effort to preserve its equilibrium, adjusting itself by instinct to changing wind conditions. An albatross, it is said, can fly while asleep, and it is on the principles of albatross flight that Lieut. Dunne has been working.

The shape of his biplane, which is a full sized machine, is similar to that of the broad arrow. The planes slope back in a V from the prow. Each plane is a rectangular strip with the surface of part of a cone.

"This conical surface is the secret of the automatic stability," Lieut. Dunne declared. "The effect is that the aeroplane simply balances itself in the air and maintains a constant speed at a constant angle. There is no necessity to balance the machine either sideways or forward; it neither pitches nor rolls."

There are two wing flaps, one at the end of each plane. These are used solely for changing the course, acting as elevators and rudders.

The flight took place in a wind of ten miles an hour. After moving the levers of the small wing flaps to make sure they were working properly Lieut. Dunne placed them in the correct position and then left the machine absolutely to take care of itself.

It covered two miles in a bee line, rising slightly. The aviator then decided to return, so he moved the levers of the steering flaps for a distance of two inches and held them in a fixed position. The biplane then described very slowly part of a broad circle without skidding or sinking for about a third of a mile. This proved, said Lieut. Dunne, that if the steering flaps were fixed in position an aeroplane possessing automatic stability would of its own accord describe continuous circles.

A British mail ship to fly from London to New York in seventy-two hours seems at this stage a somewhat tall order, yet its designer, the Russian Baron Roenne, has already acquired within ten miles of London 100 acres of land on which to erect aerial stations and docks for the purpose of establishing an aerial passenger and mail service across the Atlantic. This ambitious project he proposes to realize in twelve months.

The pioneer aerial liner is to be 1,000 feet long and 65 feet in diameter. It will be worked by 8 motors and 16 propellers and will have a lifting capacity of 38 tons beyond its own weight. It is to be a rigid dirigible.

The Baron will begin by trying a flight to Berlin and back, which he thinks will take 36 hours, allowing for head winds up to 25 miles an hour. That accomplished, he will at once make a trip to New York, and other services projected are from London to Paris, Vienna, Rome and St. Petersburg.

At the risk of the reproach that he is counting his chickens before the eggs are hatched the Baron has prepared the following calculation: Each vessel will carry 200 first class and 200 second class passengers. At the prevailing railroad fares of \$20 and \$15 respectively for a single journey to Berlin this ought to produce a year's revenue of \$2,400,000. Against this the expenditure is set down:

Machine and outfit, 1,000 tons	\$125,000
Gas	125,000
Salaries, three captains and nine men	25,000
Electricity	25,000
Writing of and other expenses	175,000
Total expenditure a vessel	\$450,000

This looks good, but even optimists think much water will run under old London Bridge before the Baron's aerial locomotive first signs the Statue of Liberty.

The International Aeronautical Congress, which is sitting just now at the Ministry of Foreign Affairs in Paris to draw up a code of air law soon got into difficulties. The trouble is that the most learned professors, the greatest authorities on international law, are not at the same time authorities on flying.

Soon they were hopelessly at sea and were obliged to call in such expert armies as Blériot and Farman when it came to settle the points of the right of way in the air. Farman was absent flying in Verona, but Blériot readily gave the congress the benefit of his experience.

He commenced by differentiating between balloons, dirigibles and flying machines. Balloons are rudimentary; dirigibles are slow to answer the helm, and by their size impede a free outlook. Consequently, Blériot thinks flying machines should always give way to the more unwieldy balloons or other airships.

Whether to the right or to the left is in Blériot's opinion immaterial; only airships should under all circumstances be forbidden to pass immediately above or below each other. At night all machines and balloons should carry lights fore and aft.

The congress had previously unanimously decided that all airships should fly the flags of the nations to which they belong. This Blériot firmly objected to on the ground that flags are liable to get tangled up with wires or stays and may therefore lead to disaster.

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